



of analysis of history and of the world around him. A self-declared student of “current experience and things past,” Machiavelli finds a theoretical and intellectual soulmate in Sherlock Holmes, a man of exceptional observational acumen and great skill at problem-solving.

In-class viewing of selected episodes from the BBC series “Sherlock” will complement course readings and offer students a thought-provoking interpretation of Holmes’ famous method in action.

EN 400-001 / EN 500-001

SENIOR SEMINAR

MTWRF

Beidler

### **Masterpiece Theater**

Course Objectives: a study of classic American texts and their Hollywood movie adaptations, with emphasis on examining, in paired discussions, popular forms expressing a relationship between contemporary social attitudes and the popular-culture marketplace. Midterm and final exams will test knowledge of key texts, characters, and terms. Out-of-class assignments will include two short critical papers.

**Prerequisite(s):** Twenty-four hours toward the English major.

## **SUMMER I**

EN 200

INTRO TO CREATIVE WRITING

Staff

Study of topics that apply across genres of creative writing and an introduction to genre-specific principles. Assigned reading, writing exercises, and other forms of creative experimentation will develop confidence in analyzing, constructing and discussing poems, stories and other forms of imaginative expression. This course is a required prerequisite to all other creative writing classes.

**Prerequisites:** EN 101 and 102 (or 103 or 104).

**Please refer to the Summer Schedule for available sections and times.**

**Note:** you may not take 200 & 300-level creative writing courses at the same time.

EN 205

ENGLISH LIT I

Staff

A survey of English literature from the Anglo-Saxon period to 1800, including, for example, work by Chaucer, Shakespeare, and Milton.

**Prerequisites:** EN 101 and 102 (or 103 or 104)

**Please refer to the Summer Schedule for available sections and times.**

EN 206

ENGLISH LIT II

Staff

A survey of English literature from 1800 to the present, including, for example, work by Wordsworth, Coleridge, Dickens, Eliot and Yeats.

**Prerequisites:** EN 101 and 102 (or 103 or 104)

**Please refer to the Summer Schedule for available sections and times.**

EN 209	AMERICAN LIT I		Staff
<p>Survey of American literature from its beginnings to 1865, including, for example, work by Poe, Thoreau, Emerson, Melville, and Whitman.</p> <p><b>Prerequisites:</b> EN 101 and 102 (or 103 or 104)</p> <p><b>Please refer to the Summer Schedule for available sections and times.</b></p>			
EN 210	AMERICAN LIT II		Staff
<p>Survey of American literature from 1865 to the present, including, for example, work by Twain, Dickinson, Hemingway, Faulkner and Morrison.</p> <p><b>Prerequisites:</b> EN 101 and 102 (or 103 or 104)</p> <p><b>Please refer to the Summer Schedule for available sections and times.</b></p>			
EN 249-050	AFRICAN-AMERICAN LITERATURE		Staff
<p>Survey of African-American literature from its earliest expressions to the present. In order to identify the aesthetics of the African-American literary tradition, the course material includes spirituals, slave narratives, poetry, drama, autobiography, fiction, and nonfiction.</p> <p><b>Prerequisites:</b> EN 101 and EN 102 (or EN 103).</p> <p><b>Please refer to the Summer Schedule for available sections and times.</b></p>			
EN 303-050	POETRY TOUR	MTWRF 12:00-1:45pm	Behn
<p>Introductory workshop in poetry writing. May be repeated for credit. Enrollment is limited to 15.</p> <p><b>Prerequisite:</b> EN 200.</p> <p><b>Please refer to the Summer Schedule for available sections and times.</b></p>			
EN 309-050	ADV EXPOSITORY WRITING	MTWRF 12:00-1:45pm	Popova
<p>English 309, an advanced writing workshop, aims to help student writers who want additional expository writing instruction after English 101 and 102. Class members will analyze their writing strengths and weaknesses, set goals for improving their writing and work on practical writing assignments depending partly on their majors or fields of interest. Students will study and practice advanced techniques of effective expository prose, including explanation, logic and persuasion, analysis, evaluation, and stylistic sophistication.</p>			
EN 319-050	TECHNICAL WRITING	MTWRF 10:00-11:45	Dayton
<p>Focuses on principles and practices of technical writing, including audience analysis, organization and planning, information design and style, usability testing, and collaborative writing. Special emphasis will</p>			

be placed on composing instructions, various kinds of reporting such as investigative and feasibility studies, document design for technical presentations, proposals and collaborative composition.

**Prerequisites:** EN 101 and EN 102 (or equivalent) and junior standing.

EN 329                      DIRECTED READING                      TBA                      Manora

**Prerequisites:** Enrollment only by previous arrangement with a specific instructor and with the permission of the director of undergraduate English studies. Application available at [english.ua.edu/undergrad/courses](http://english.ua.edu/undergrad/courses).

EN 333-050                      SHAKESPEARE                      TWR 2:00 PM--4:45 PM                      O'Dair

### **Bad Shakespeare**

There's badly written and then there's bad for you. This course asks whether some of Shakespeare's plays are bad for you. And whether they should be put out to pasture. Although the number of recent adaptations would seem to beg the questions, we shall ask them anyway and try to answer them by examining four of Shakespeare's plays—*Othello*, *The Tempest*, *Much Ado About Nothing*, and *The Taming of the Shrew*—and at least two contemporary film or television adaptations of each play. How do contemporary writers, directors, and actors rehabilitate the source play's sexism or racism? To what lengths do they go to do so? Why? Are they successful? Or do they make new what is bad about the source play? Adaptations may include Gil Junger's *10 Things I Hate About You*; *Shakespeare ReTold: The Taming of the Shrew*; Gary Hardwick's *Deliver Us From Eva*; Joss Whedon's *Much Ado About Nothing*; *Shakespeare ReTold: Much Ado About Nothing*; Paul Mazursky's *Tempest*; Julie Taymor's *The Tempest*; Fred Wilcox's *Forbidden Planet*; Andrew Davies' *Othello*; Tim Blake Nelson's *O*; and Volfrango De Biasi's *Iago*.

Films will be shown in class.

EN 371                      TRAGEDY                      MTWRF 2:00-3:45                      Burke

We will begin this course with a consideration of the classical idea of tragedy. Sophocles will serve as our chief example. We will next move to the Renaissance where we will consider, first, Christopher Marlowe's *The Tragical History of Doctor Faustus* (1588?), then Thomas Kyd's *The Spanish Tragedy* (1588?), and finally Shakespeare's *Hamlet* (1601). From there we will move to 19th-century America and examine the idea of tragedy in Herman Melville's *Bill Budd, Sailor* (1890; 1924) and finish with the idea of tragedy in William Faulkner's *Absalom, Absalom!* (1936). Students will be asked to write two short critical papers, one on the Renaissance idea of tragedy, the other on the American idea. They should also expect there to be regular reading quizzes, and a final exam.

This course satisfies the requirement for a 300-level course in literature before 1660.

EN 408-050

ADV CREATIVE WRITING

MTWRF 2:00-3:45

Behn

### Writing About Animals

We will read examples of great writing--poems, fiction, and creative non-fiction--that explore a wide variety of animals from mammals to fish to insects and beyond, covering a broad range of aesthetic approaches and time periods. Why have humans been drawn to writing about animals over the ages, and how have we done it? Are they pets, totems, alter-egos, representations of the human, metaphors for ideas, fellow planet-dwellers? How can we research them? How can our contemplation of animals inform the very rhythms of our speech and attention? How can we write about animals without being predictable, simplistic, or cliché? We'll have a few local field trips on or close to campus, and write in a variety of genres. Grades will be based on daily writing and participation, an in-class presentation, and a final portfolio.

**Prerequisites:** EN 200 and EN 301 and EN 303.

EN 429-050

DIRECTED READINGS

TBA

Manora

**Prerequisites:** Enrollment only by previous arrangement with a specific instructor and with the permission of the director of undergraduate English studies.

## SUMMER II

EN 205

ENGLISH LIT I

STAFF

A survey of English literature from the Anglo-Saxon period to 1800, including, for example, work by Chaucer, Shakespeare, and Milton.

**Prerequisites:** EN 101 and 102 (or 103 or 104)

**Please refer to the Summer Schedule for available sections and times.**

EN 206

ENGLISH LIT II

STAFF

A survey of English literature from 1800 to the present, including, for example, work by Wordsworth, Coleridge, Dickens, Eliot and Yeats.

**Prerequisites:** EN 101 and 102 (or 103 or 104)

**Please refer to the Summer Schedule for available sections and times.**

EN 208-800 / WL 208-800

WORLD LIT II

Study Abroad-Chile

Parker

Survey of world literature from the Enlightenment to the Modern period.

**Prerequisites:** EN 101 and 102 (or 103 or 104)

EN 209

AMERICAN LIT I

STAFF



developments in a broad range of world literatures. But they are also acutely aware of earlier sources in the Gaelic oral and literary traditions. It is that dynamic tension between traditional and contemporary elements which gives their writing its distinctive quality. A knowledge of the Gaelic language is not a prerequisite; classes are taught through English. See Dr. McNaughton, Director of “UA in Ireland,” for schedule.

EN 311-802 / UH 300-801,807      SPECIAL TOPICS      Study Abroad-Chile      Parker

EN 319-100      TECHNICAL WRITING      MTWRF 10:00-11:45      Robinson

Focuses on principles and practices of technical writing, including audience analysis, organization and planning, information design and style, usability testing, and collaborative writing. Writing proficiency within this discipline is required for a passing grade in this course.

EN 329-100      DIRECTED STUDIES      TBA      Manora

**Prerequisites:** Enrollment only by previous arrangement with a specific instructor and with the permission of the director of undergraduate English studies.

EN 333-800      SHAKESPEARE      Study Abroad-Oxford      Selesky, Drouin

**Uncomfortable Shakespeare: Race and Religion on the Contemporary Stage**

The Royal Shakespeare Company’s 2015 season features several plays that often make contemporary audiences uncomfortable: *Othello*, *The Merchant of Venice*, and *The Jew of Malta*. Problematic representations of race, religion, class, and gender can cause us to disagree with the generic classifications assigned to Shakespeare’s plays by the editors of the First Folio. Is a play really a comedy anymore if it makes us squirm rather than laugh? How might our conceptions of race, as residents of Alabama highly attuned to the history of racism in the South, differ from conceptions of race in early modern England when Shakespeare wrote *Othello*? How does the Holocaust change our interpretation of *The Merchant of Venice*? Throughout this course, students will be confronted with things that could make them uncomfortable—making sense of Shakespeare’s sometimes difficult language, standing as a groundling in an open-air theatre, studying plays containing racism, anti-Semitism, colonialism, misogyny, and domestic violence—and will emerge from the course better equipped to deal with, in Hamlet’s words, “the slings and arrows of outrageous fortune.” During this course, we will travel to Stratford-upon-Avon where we will watch one of the RSC’s uncomfortable stage performances, tour the Shakespeare Birthplace Trust houses, and immerse ourselves in Shakespeare’s home town. We will also journey to London where we will watch a play and tour the reconstructed Globe theatre. While we are in Oxford, we will take in shows offered by the Oxford Shakespeare Company. We will also watch some cinematic productions. We will read closely *Othello*, *The Merchant of Venice*, *The Tempest*, *The Taming of the Shrew*, and *Titus Andronicus*.

EN 340-100      MAJOR AMERICAN WRITERS TO 1900      MTWRF 8:00-9:45      Beidler

### **American Lit to 1900**

A study of early American writing focusing on the contact era and the colonial and revolutionary periods. Figures covered will include Smith, Bradford, Winthrop, Rowlandson, Bradstreet, Wigglesworth, Taylor, Cooke, Edwards, Woolman, Byrd, Knight, Equiano, Franklin, Crèvecoeur, Paine, Freneau, Wheatley, Barlow, Tyler, and Foster. Texts will include a variety of genres, both literary and popular. Tests will include a midterm and a final, each consisting of 20 major IDs. To improve expository prose skills, out-of-class assignments will include two short (3-5 page) critical essays.

EN350-800 / AAST495-800 TOPICS IN AFRICAN-AMER. LIT Study Abroad-Zanzibar Johnson

A cross-genre survey of African-American literature, historical events and critical movements. Authors may include Frederick Douglass, Harriet Jacobs, Richard Wright, Zora Neale Hurston, Nella Larsen, Langston Hughes, Toni Morrison.

EN 362-800 / BUI 301-801 TOPICS BRITISH LIT 1900-1945 Study Abroad-Ireland McNaughton

### **Representing Ireland—Literature & Film**

This course is taught by Professor Sean Ryder of NUI Galway for “UA in Ireland.” From Ulysses to The Quiet Man to The Butcher Boy, fiction, poetry, drama and film have been used to represent ‘Ireland’ and ‘Irishness.’ The course’s aim is to analyse the varied ways this has been done in English-language media. The course is structured around themes like the representation of ‘The West’, the contrast between city and country, the politics of theatre, gender identity, and the meaning of nationality. Works from writers like WB Yeats, James Joyce, Augusta Gregory, JM Synge, Liam O’Flaherty, Brian Friel, Eavan Boland and Patrick McCabe are read. We also view and discuss movies directed by American and Irish filmmakers. See Dr. McNaughton, Director of “UA in Ireland,” for schedule.

EN 408-100 ADV CREATIVE WRITING MTWRF 10:00-11:45 Barton

### **Origins: a Poetry Workshop**

This course will include poetry and short fiction that explores the origins/ancestry of the writer and of the broader past. The inspiration comes from the “bog poems” of Seamus Heaney, in which he observes how in the excavation of peat bogs, the crimes of the past are preserved alongside the bodies. The interest is to reflect on ways in which time changes, or does not change, the individual and society. Writers explore cultural and personal history as evident in concrete family relics and legends. In workshop, students will write works that explore these ideas. Special attention will be paid to concrete imagery, voice, and line strength. Students will study several poets, including but not limited to: Seamus Heaney, Charles Simic, Louise Gluck, Stephen Dunn, Eavan Boland, Adrienne Rich, Philip Levine, and Martha Collins.

**Prerequisites:** EN 200 and EN 301 and EN 303.

EN 408-800 / BUI 301-805 ADV CREATIVE WRITING Study Abroad-Ireland McNaughton

### **Creative Writing: Poetry & Fiction**

Taught by Mike McCormick, an established Irish writer and novelist, this course for “UA in Ireland” is a

workshop in the writing of prose and poetry. Students choose the genre they wish to emphasize, engaging in experimentation, writing and rewriting under the supervision of the director. The workshops involve reviewing, analyzing and editing of work in an atmosphere of constructive criticism and support. There will be individual contributions from a number of the country's leading writers. See Dr. McNaughton, Director of "UA in Ireland," for schedule.

**Prerequisites:** EN 200 and EN 301 and EN 303.

EN 408-801 / UH 300-800,806      ADV CREATIVE WRITING      Study Abroad-Chile      Reyes

EN 422-100      ADV STUDIES IN AMERICAN LIT      MTWRF 10:00-11:45      Beidler

Our topic will be the literature of the so-called American Renaissance of the mid-19th century, considered from various cultural perspectives.

Writers considered will include R.W. Emerson, Nathaniel Hawthorne, Frederick Douglass, Margaret Fuller, Susan Warner, Henry Wadsworth Longfellow, Lydia Huntley Sigourney, Harriet Beecher Stowe, Herman Melville, Henry Thoreau, Walt Whitman, Harriet Jacobs, and Emily Dickinson. Tests will include midterm and final, each consisting of 20 major IDs. To improve expository prose skills, out-of-class assignments will include two short critical essays.

EN 429-100      DIRECTED STUDIES      TBA      Manora

**Prerequisites:** Enrollment only by previous arrangement with a specific instructor and with the permission of the director of undergraduate English studies.

EN 433-801 / BUI 301-800      ADV. STUDIES IN BRITISH LIT      Study Abroad-Ireland      McNaughton

### **James Joyce's Ulysses**

In this advanced seminar, we will read James Joyce's master novel Ulysses, a book set in Ireland. Frequently topping lists of the twentieth century's most important books and undoubtedly one of the most influential novels ever written, Ulysses nevertheless is difficult, a novel that rewards careful reading and dedication. The seminar format, therefore, is the perfect way to enjoy this book: a group of committed students—all with a careful eye to aesthetic pleasure, social critique, and historical context—together will open up this astonishing book. The professor expects engaged discussion, a series of essays on Joyce's work, two exams. See Dr. McNaughton, Director of "UA in Ireland," for schedule.

EN 455-800      ADV. STUDIES IN WRITING      Study Abroad-Chile      Reyes

Designed for advanced English majors, a special topics course that focuses on the process of writing. The forms this writing may take include, but are not limited to, film, creative non-fiction, autobiography, and local color.

WL 208-800 / EN 208-800      WORLD LIT II      Study Abroad-Chile      Parker

Survey of world literature from the Enlightenment to the Modern period.

**Prerequisites:** EN 101 and 102 (or EN 103).

### FULL SUMMER

EN 429-150                      DIRECTED READINGS                      TBA                      Manora

**Prerequisites:** Enrollment only by previous arrangement with a specific instructor and with the permission of the director of undergraduate English studies.

EN 430-150                      ENGLISH INTERNSHIP                      TBA                      Manora

An on- or off-campus training position in which students use the skills they have gained as English majors and enhance their employment opportunities after graduation. Interns work approximately 10 hours a week, holding responsible positions with, among others, Alabama Heritage, Alabama Alumni Magazine, and the Tuscaloosa Public Defender's Office. Applications for the English Internship should be submitted to the Director of Undergraduate Studies in the Department of English.

**Prerequisites:** English major, 3.00 grade point average, and second-semester junior or senior standing in the semester in which the internship is held. EN 430 does not count towards the 400-level major electives.

EN 430-151                      ENGLISH INTERNSHIP                      TBA                      Manora

An on- or off-campus training position in which students use the skills they have gained as English majors and enhance their employment opportunities after graduation. Interns work approximately 10 hours a week, holding responsible positions with, among others, Alabama Heritage, Alabama Alumni Magazine, and the Tuscaloosa Public Defender's Office. Applications for the English Internship should be submitted to the Director of Undergraduate Studies in the Department of English.

**Prerequisites:** English major, 3.00 grade point average, and second-semester junior or senior standing in the semester in which the internship is held. EN 430 does not count towards the 400-level major electives.